Küzemallu

(asunto de nieblas azules)

Maurice Quartet

Ada Gomiz

(2025)

A meu amor, Pierina.

Küzemallu (asunto de nieblas azules) is a musical piece premiered by the Maurice Quartet (Italy) in the context of the 2025 International Workshop for Young Composers at the Disat Festival, Choele Choel.

It arose from a web of readings, improvisations, travels, and dreams.

It is a cosmogenic work about the four elements, which transmigrates* sounds from different types of music (flamenco, Hindustani ragas, medieval motets, honkyoku, etc.), as well as delving into Mapudugun, the magical language of the Mapuche people.

It is divided into four movements: Water, Air, Earth, Fire.

Each movement has materials/sections that are named after specific concepts.

These concepts are not metaphors, but rather poetic quantum, which seek to affect and mutate the relationship between the imaginal and sound rather than represent it.

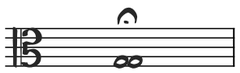
*By transmigration, we mean translation as transduction, or as Mephistophelean transcreation (a concept developed by Brazilian writer Haroldo de Campos). It is not a copy, an imitation, an evocation, or an analogy. It is an extractionof cosmic forces, a cosmic craftsmanship (Deleuze and Guattari) to generate a new mutable field: the intermedial space of becoming.

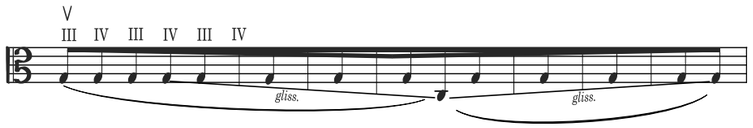
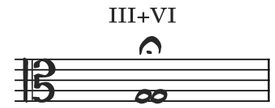
Agua I

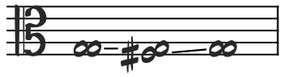
Fayun (garua)

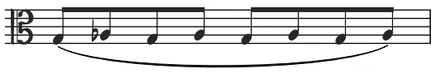
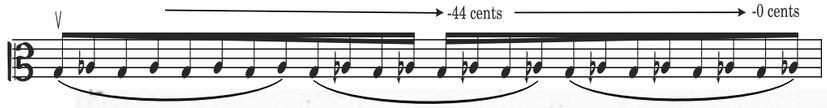
3' aprox

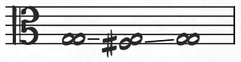
Solo Viola*

III+VI

*Solo viola
Navigating between materials marked as floating islands
Silences, dynamics, and open articulations between waters: fayun (garua) y chiway (neblina).





bisbligliando
III+VI

bisbligliando
III+VI

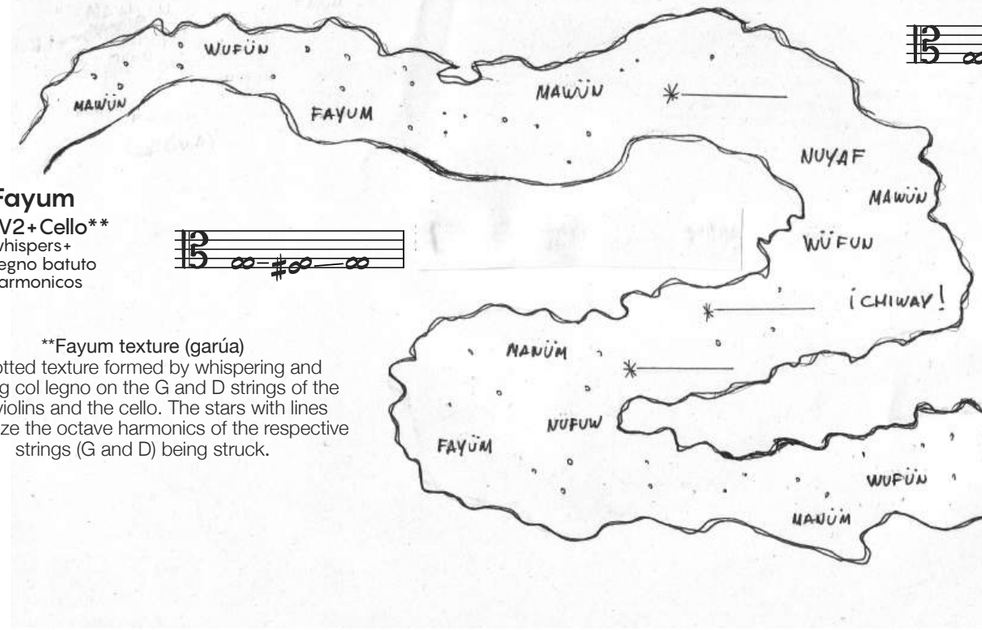


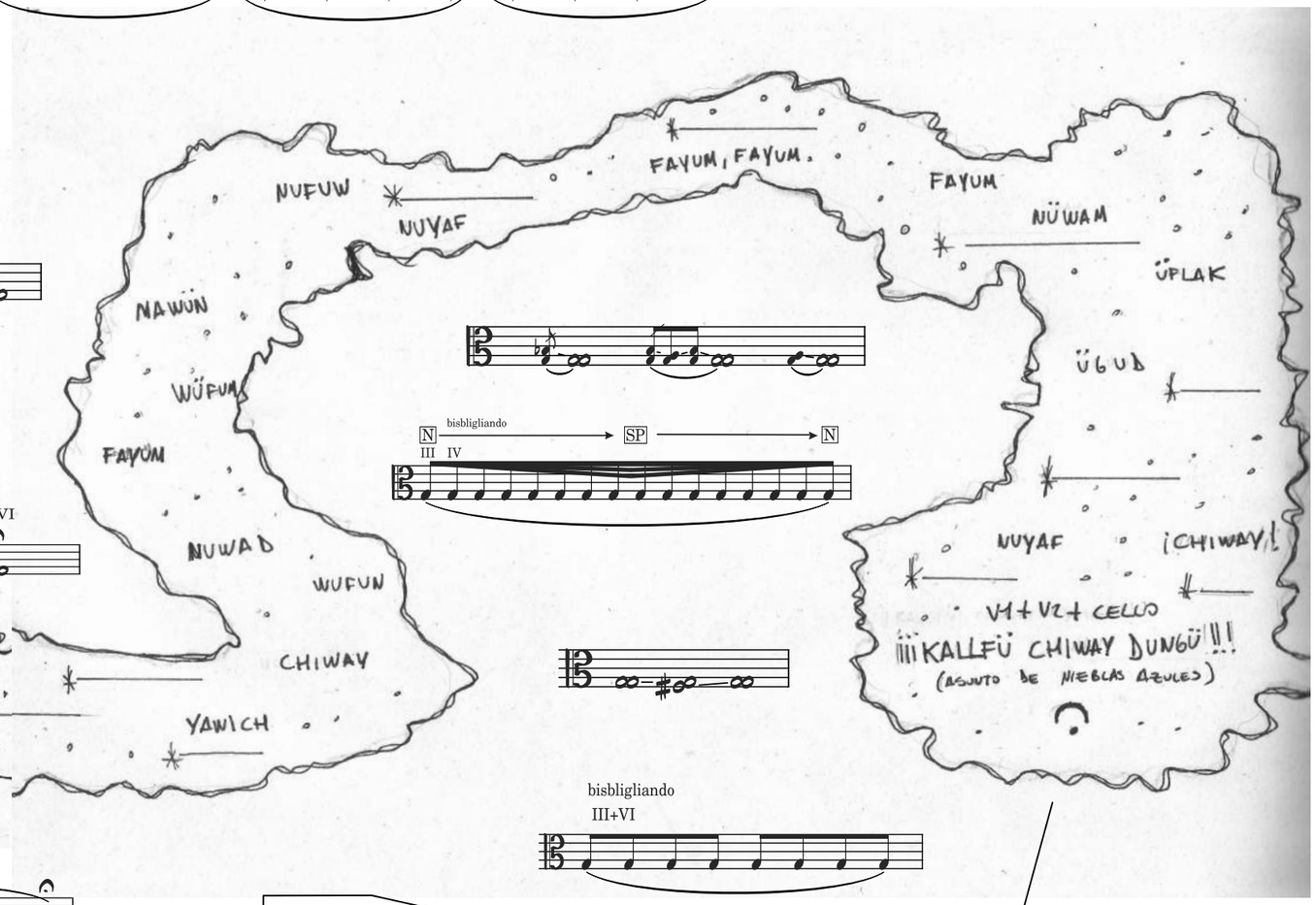
Fayum

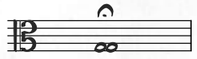
V1+V2+Cello**

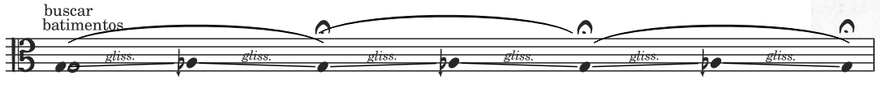
whispers+
+colegno batuto
+harmonicos

**Fayum texture (garúa)
A dotted texture formed by whispering and tapping col legno on the G and D strings of the two violins and the cello. The stars with lines symbolize the octave harmonics of the respective strings (G and D) being struck.





III+VI

bisbligliando
III+VI

buscar
batimentos

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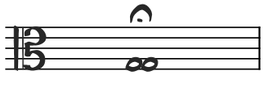

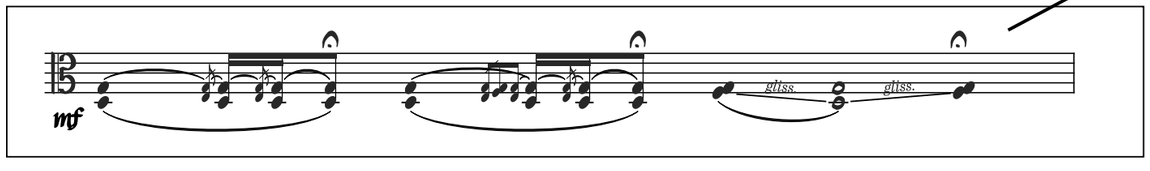

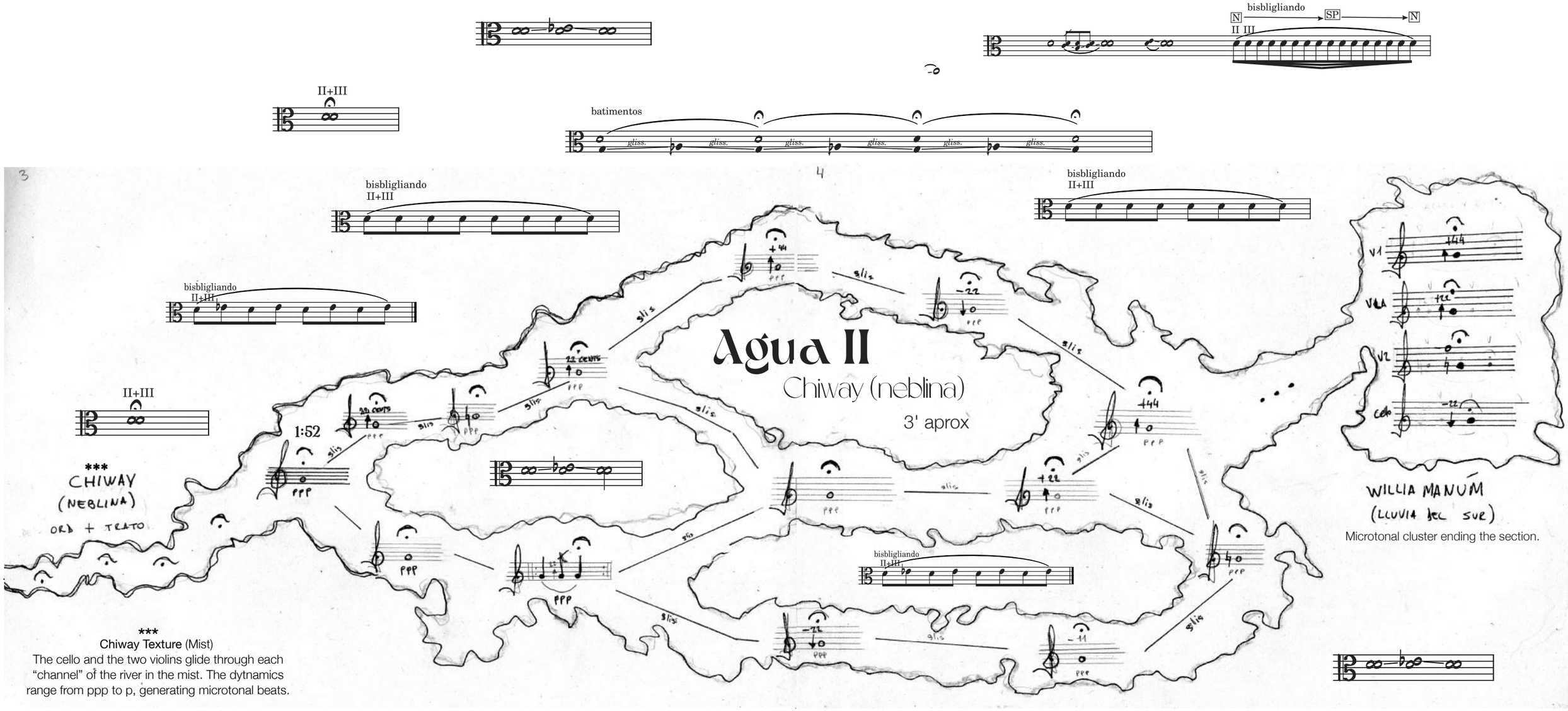

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Chiway Texture (Mist)
The cello and the two violins glide through each “channel” of the river in the mist. The dytnamics range from ppp to p, generating microtonal beats.

Microtonal cluster ending the section.

Aire I

Angel de la creacion de los estados efimeros y los cambios

This part plays with the sound of the bows when moved like twigs. The analogical notation represents the movement of the bow, its direction and “draw” in the air, as well as its intensity. The materials may be specified for a particular instrument, or they may be played by any member.

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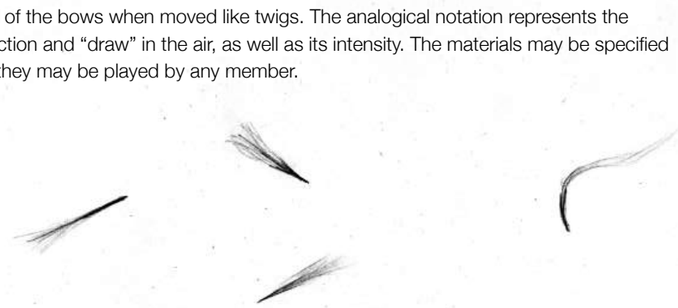
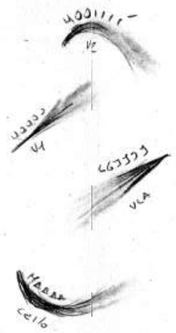
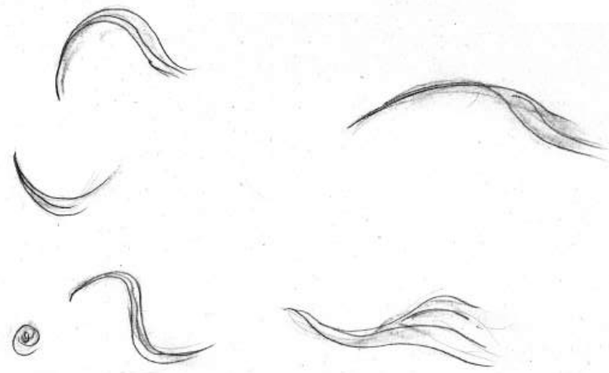
*

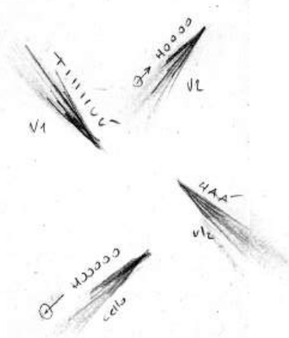
arco de aire

marcial







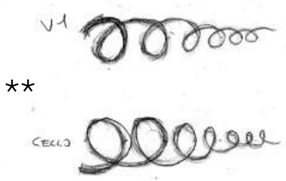


*

t

**

The spirals are circles, producing a very peculiar helical sound.



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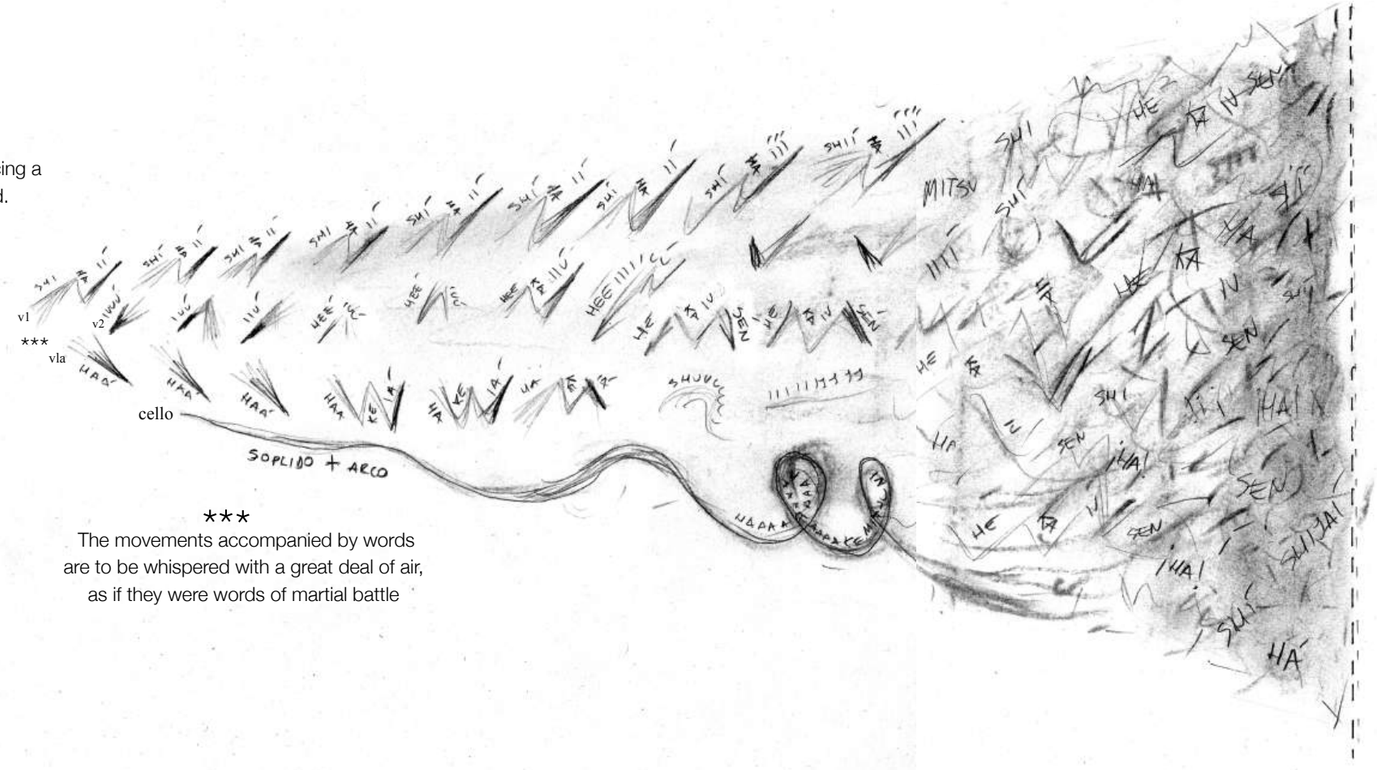

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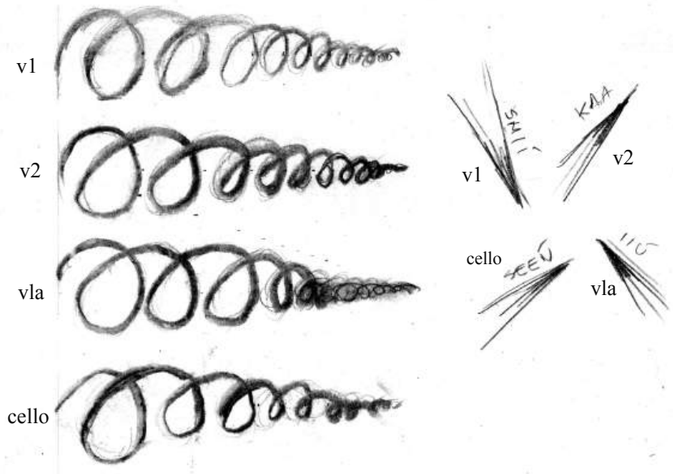
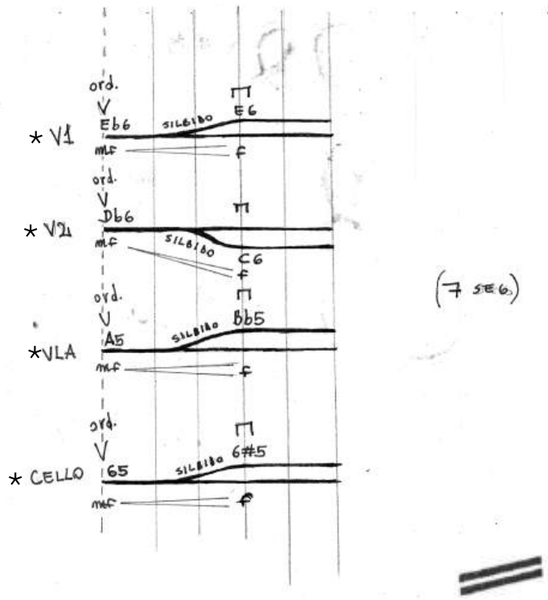
The movements accompanied by words are to be whispered with a great deal of air, as if they were words of martial battle



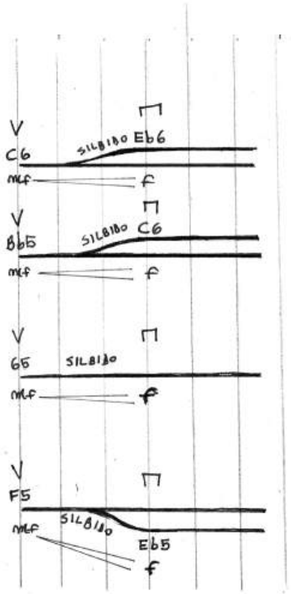
Aire II

Angel de la creacion de los espiritus

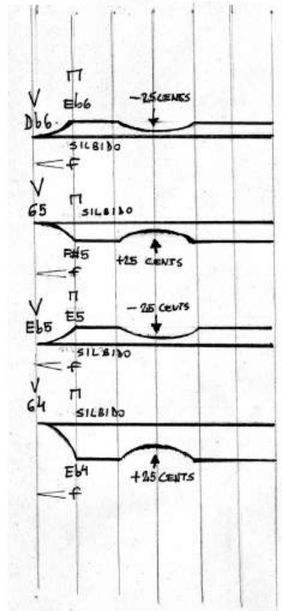
* This part begins with glissando clusters of whistles + strings. It is important to practice a bright, clear whistle that has the same intensity as the sound of the instrument in order to generate beating.



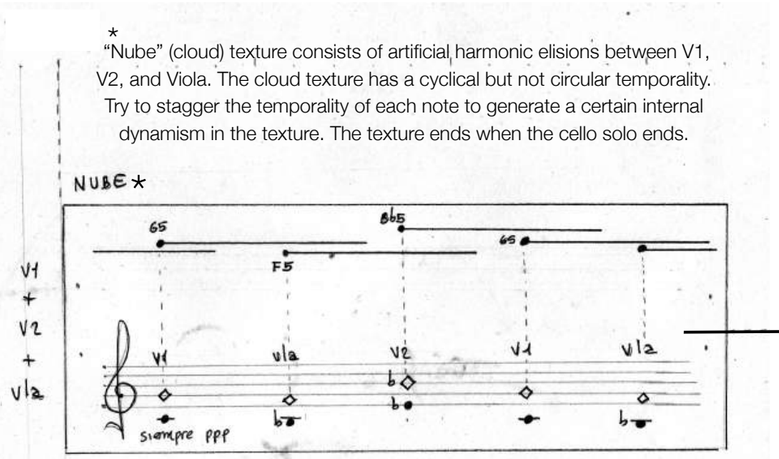
(7 SEG)

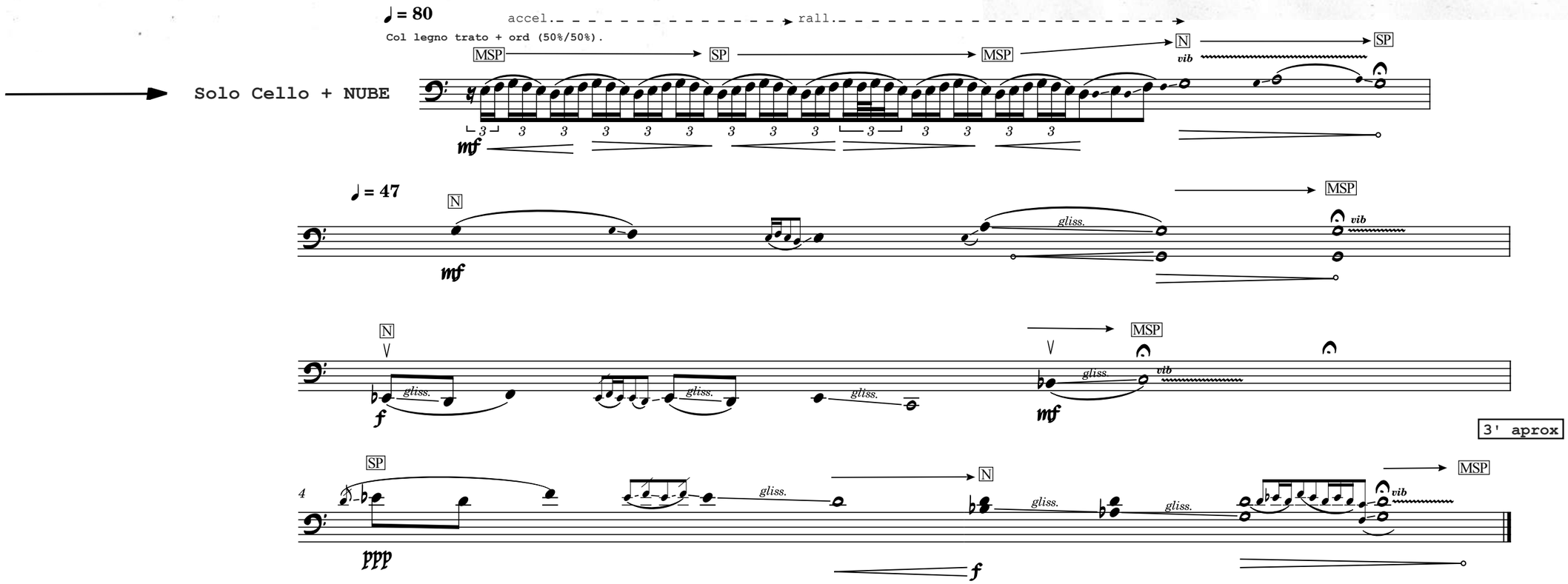


(5 SEG)



*
"Nube" (cloud) texture consists of artificial harmonic elisions between V1, V2, and Viola. The cloud texture has a cyclical but not circular temporality. Try to stagger the temporality of each note to generate a certain internal dynamism in the texture. The texture ends when the cello solo ends.





Aire III

Angel de la creacion de los metales

♩ = 90

col legno trato + ord (50/50)

v1
v2
Vla.
Vc.

mf

II III IV

gliss.

10

ord.

f

VI VII VIII

19

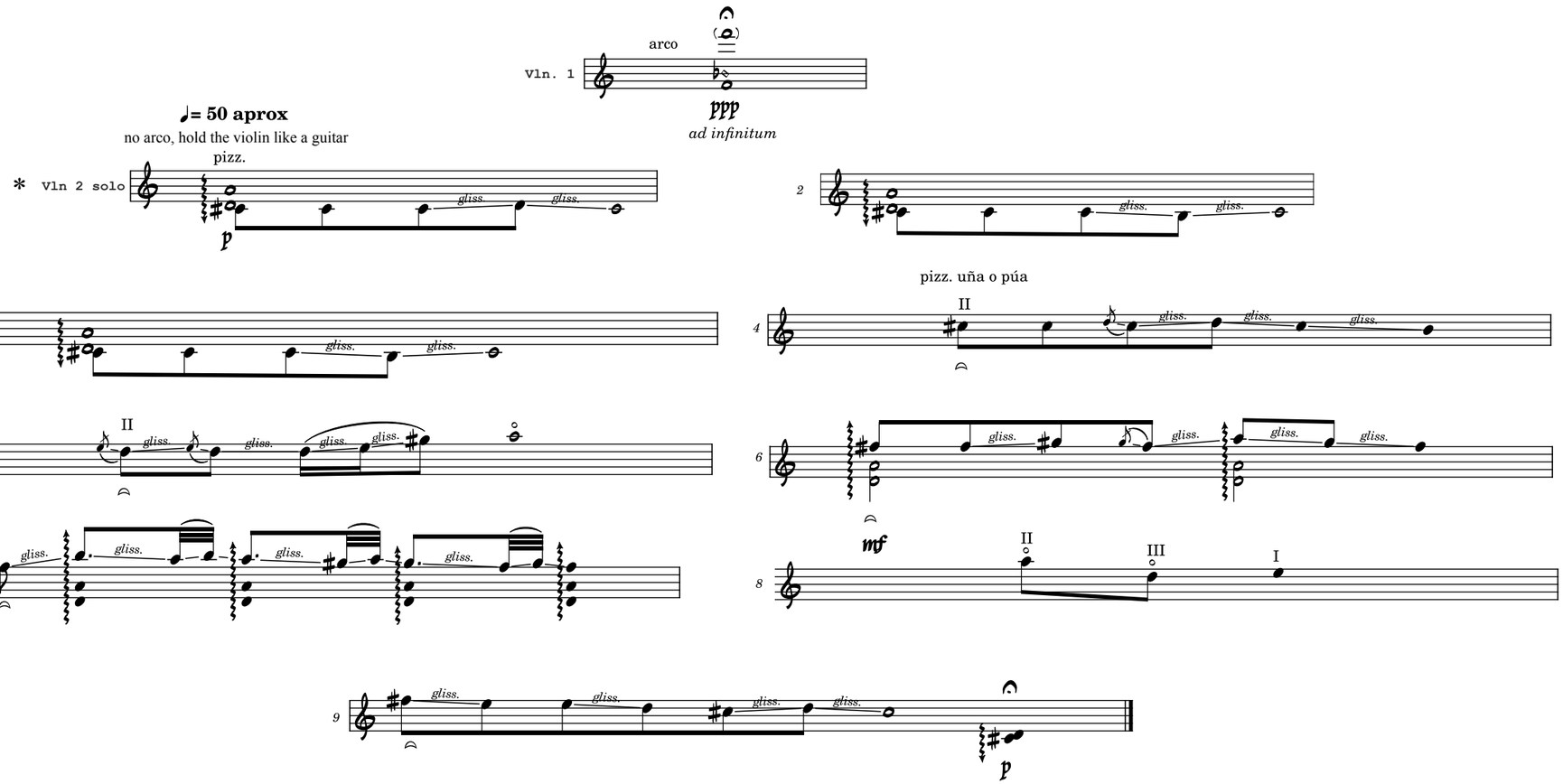
rall.

dim.

ppp

Tierra

Angel de la creacion del Dia y la Noche



*

The solo is inspired by the biwa, a Japanese instrument, and certain flamenco sounds.
Its open timing, the round and black notes without a pick must each have a different value.

It is important to be able to differentiate between pizzicato with the fingertip and pizzicato with the fingernail (or pick). The downward crescent moonmeans to pluck the notes with the fingernail of the left hand (⌓). This generates much more resonance and sustain for each pizzicato note.

♩ = 150

Vln. 1

Vln. 2

Vla.

Cello

no arco, hold the violin like a guitar

(no arco, hold the violin like a guitar)

pizz.

no arco

pizz.

no arco

pizz.

púa

III+IV

II

21

Vc.

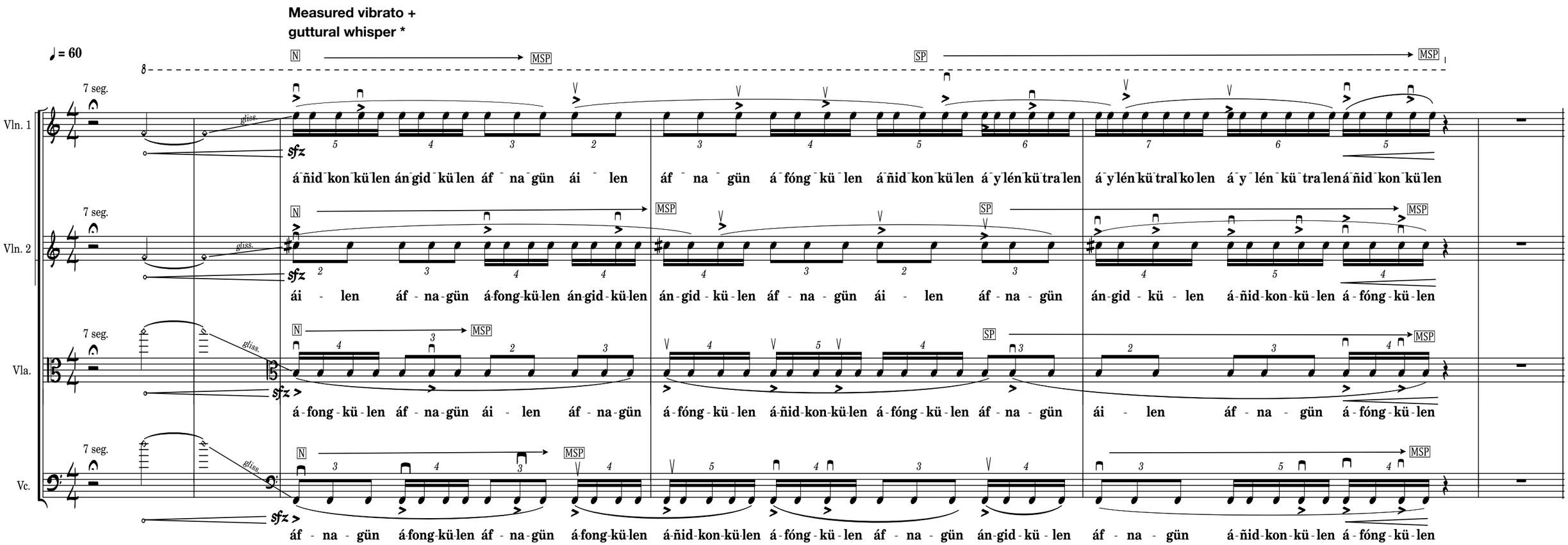
(simile)

38

gliss.

50

whistling

Fuego I

Measured vibrato +
guttural whisper *
♩ = 60
Vln. 1
Vln. 2
Vla.
Vc.
7 seg.
gliss.
sfz
N
MSP
SP
á ñid kon kü len án gid kü len áf na gün ái len áf na gün á fóng kü len á ñid kon kü len á y lén kü tra len á y lén kü tral ko len á y lén kü tra len á ñid kon kü len
ái - len áf - na - gün á-fong-kü-len án-gid-kü-len án-gid - kü - len áf - na - gün ái - len áf - na - gün án-gid - kü - len á-ñid-kon-kü-len á - fóng - kü - len
á - fong - kü - len áf - na - gün ái - len áf - na - gün á - fóng - kü - len á-ñid-kon-kü-len á - fóng - kü - len áf - na - gün ái - len áf - na - gün á - fóng - kü - len
áf - na - gün á-fong-kü-len áf - na - gün á-fong-kü-len á-ñid-kon-kü-len á - fóng - kü - len áf - na - gün án-gid - kü - len áf - na - gün á-ñid-kon-kü-len á - fóng - kü - len

***Measured vibrato + guttural whisper**:
The “measured” vibrato is a vibrato that is not classical (bel canto). It is rather rough, and can even transform into a tremolo at times. The important thing is that the bow pressure is just right so that in the movements between sul ponticello and molto sul ponticello, the harmonics of the note are heard with the “measured” rhythm. This measured rhythm, in turn, comes from Mapudungun words referring to fire, bonfires, and heat, which, when whispered gutturally, generate a timbral interplay between the word and the sound material.
Respect bow changes.

8

Vln. 1

Vln. 2

Vla.

Vc.

ppp

Measured vibrato + guttural whisper

N

SP

MSP

sfz

gliss.

vib

kü - tral - kun kü - tral - u - wün kü - tral - tu kü - tral - ü - wun kon - kü - tra - kü - len ku - püll - ko - nüm kú - tral - tun kú - püll - ko - nüm

accel.

12

fff

kon - kü - tra - kü - len kú - püll - ko - nüm kü - tral - tu kü - tral - ü - wun kon - kü - tra - kü - len ku - tral kú - püll - ko - nüm kü - tral - tu kü - tral - ü - wun kon - kü - tra - kü - len ku - püll - ko - nüm kon - kü - tra - kü - len

a tempo

whispering

rit.

wan - gul - en wi - luf - kü - len le - fi - wan - gü - len wan - gul - en le - fi - wan - gü - len wan - gul - en wi - luf - kü - len le - fi - wan - gü - len wan - gul - en le - fi - wan - gü - len

Fuego II

4' aprox.
End with an abrupt cut,
followed by a 10-second body stop.

shhhhh

shhhhh

shhhhh